

The SOCIETY of EDITORS (VICTORIA)

NEWSLETTER

VOLUME 33 NUMBER 4

OCTOBER 2003

Next meeting

***All I want for Christmas is ...
Booksellers tell us what's on their
mind in the months before Christmas***
**with Mark Rubbo of Readings Books
and Tim White from Books for Cooks**

Rhumbaralla's Café (The Loft, upstairs)

342 Brunswick Street, Fitzroy (*Not* 23 Bourke Street, city)

Wednesday, 12 November 2003, 6.30 p.m. for 7 p.m.

\$25 members and \$30 non-members for set menu plus tea and coffee. Drinks at bar prices

Two of Melbourne's busiest booksellers have been invited to tell us about the lead-up to Christmas from their point of view. They will divulge some of the best of the stock on offer; how they cope with the build-up of sales; some of the catastrophes or odd incidents from previous Christmas seasons; what we as editors can do in the way of producing, designing and promoting books to make their lives easier and more productive; and a few books that they'd like to see in their own Christmas stockings.

Mark Rubbo, with three partners, took over **Readings Books and Music** from its original owner, Ross Reading, in 1976. The business now comprises four shops (Carlton, Hawthorn, Malvern and Port Melbourne), and is considered by most of its loyal customers to be one of Melbourne's literary and cultural icons. It was voted Australian Independent Bookseller of the Year in 1998 and 2001. Mark is a Past President of the Australian Booksellers' Association, began the Melbourne Writers' Festival, and is a judge of The Miles Franklin Award.

Tim White and his wife Amanda Schulze established **Books for Cooks** about three and a half years ago in Gertrude Street, Fitzroy. It is a small independent specialist bookseller,

In this issue

Notes and news	2
Conference and CASE reports	3, 4, 5, 6
It's that time again – <i>Freelance Register</i> details	7
About us	8–9
Handy hints for the editorial computer	10

which is unique in Australia in that it specialises in a combination of new, second-hand and antiquarian cookbooks. Tim is an ex-lawyer, and Amanda was a professional chef, but they share their passion for books and food.

Bookings are essential:

- Book with Kerry Biram: email <kerry.biram@bigpond.com> or phone 9481 3993.
- Book strictly before **5 p.m. on Monday, 10 November**.
- Indicate if you're a member, student, ASTC member, or non-member.
- Choose from the vegetarian, vegan, white-meat or red-meat main course, and the cake or fresh-fruit salad for dessert.
- Give a contact phone number or email.
- If you need to cancel, please email or phone Kerry as soon as possible so we don't waste money on catering for people who don't turn up.
- If you cancel after 7 p.m. on the day before the meeting, the Treasurer will contact you shortly after and ask you to pay as if you had attended.

Coming up: Wednesday, 3 December – our Christmas party, with prizes for the good, the bad and the just plain silly and an opportunity to put your wits to work (before the red wine kicks in too far) on our collection of trivia questions especially concocted to amuse and challenge you. Come with some friends – book a table of six and plan your strategy. Paco's promising us a specially yummy Christmas menu.



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News, comments, letters and other material for publication, review or mention in the *Newsletter* should be addressed to the *Newsletter* Editor at the address on the left.

Disclaimer: The views expressed by individuals in this *Newsletter* are their own and do not necessarily represent the views of the Society of Editors (Victoria) Inc.

Membership report

Although we have a number of applications for full memberships, because the Committee did not meet last month, those applications were not processed through the formal Committee process. However, we have great pleasure welcoming new associate members:

- Helena Newton (winner of the Society of Editors' award)
- Ingrid Woodrow
- Joanne Mullins
- Lesley Hardcastle
- Sam McConnell
- Sue Muir.

We also welcome back to the Society:

- Carolyn Leslie
- Emma Hegarty
- Jasmin Chua.

In addition, Rosalinda Mercuri, who has been an associate member for some time, has now been granted the status of full membership. She is editor of *Digital Magazine*.

And to those people who have applied for full membership, but who have not yet heard from us, we do apologise. Your applications will be reviewed at the next Committee meeting, and as you'll be reading this in the *Newsletter*, you'll know that some progress has been made.

To expedite the processing of receipts, we've decided that where possible we'll send out PDFs as tax receipts as soon as we can. Anyone who has difficulty with that can, of course, receive a receipt by mail.

Robert Moore

Work through the Yellow Pages

To increase opportunities for advertising and raise the profile of the profession, editors Australia-wide are asking the Yellow Pages to list Editors and Editing Services as a separate category from 2005.

CASE will be making an application, and we need support from individual members. The Yellow Pages could be a significant source of work for freelancers, but we have to convince them that we have the numbers.

To support this move, phone 1800 646 339 to obtain the appropriate form and send it in.

Janet Mackenzie

Gentle tennis for editors

Are you interested in getting together to form an unofficial weekday social tennis group to be organised by editors for editors?

If so, please email Dell Macneil at <dmacneil@bigpond.com> and let her know your thoughts on the following suggestions:

- emphasis on exercise and relaxation – skill levels are unimportant
- attendance once a week – perhaps Wednesday mornings for an hour or so followed by a short chat in a kiosk
- possible venue: Boroondarah Tennis Centre beside the Bulleen exit off the Eastern Freeway (weekday fees are \$18 per hour per court)
- no formal organisational structure or attachment to any other organisation – just an independent social activity group to meet the exercise and relaxation needs of editors.

Dell Macneil

Australian Society of Indexers Victoria

Visit to the Images Collection of the Royal Historical Society of Victoria

Date: Thursday, 6 November 2003

Time: 3 p.m. – 5 p.m.

Cost: \$5.50 per person (payable at door, cash only)

Where: 239 A'Beckett Street, Melbourne 3000

Tour guide and host: Curator Richard Barnden

RSVP by Cup Day, Tuesday, 4 November:

Jenny Restarick – telephone: 9528 2539

email: <jenny.restarick@csiro.au>

The Images Collection of the Royal Historical Society of Victoria (RHSV) holds over 30,000 objects, including items of national significance such as a painting by the Aboriginal artist, William Barak, an engraving by Tom Roberts, drawings by Jane Cannan and lithographs by Eugene von Guerard, Nicholas Chevalier and S. T. Gill.

Apart from original artworks, the Images Collection also holds postcards, maps and parish plans, as well as items of museum ephemera.

The RHSV holds approximately 2,000 maps that range from rare manuscript maps to parish plans that trace the history of land occupation throughout the State.

The Society's collection of historical photographs dates back to the 1850s and 60s and includes daguerreotypes, albumen prints, silver gelatine prints, glass negatives and glass slides. Major subject areas are portraiture and streetscapes of Melbourne and many Victorian country towns, showing architectural and occupational features.

(Participants are warmly invited to join the curator, and members and friends of the Society of Indexers for dinner after the tour at a local restaurant.)

A small but attentive crowd attended the October dinner meeting, enjoying the variety of speakers and information they relayed to us about the recent national conference, and details about CASE and what it is doing for us. Reports

on the meeting are on this page and pages 4 to 6, and have been compiled from the notes of the speakers. Thanks to them for giving their time to the Society on the night and providing the hard copy for the members to hear all about it.

CASE Report

by Janet Mackenzie

I have been privileged to be a member of two CASE working groups, on Standards and Accreditation. The Standards Working Group provided a successful model, and CASE has followed it for other endeavours. A working group consists of a delegate from each state/territory society; it operates by email and occasional teleconferences, meeting face-to-face perhaps once in 18 months. It prepares a document which is put to the members Australia-wide, and then refines the document in accordance with the feedback.

The working group has proved to be not only a successful process but a delightful and rewarding collaboration. Editors are fabulous people to work with. They are intelligent, they can tell the main thread from a digression, they don't repeat themselves, and they are tactful, good at negotiating, and have respect for others' views.

CASE's activities are the result not of a push from CASE but of a pull from the members. Resolutions passed overwhelmingly by the plenary session of the Brisbane conference have resulted in two projects, the establishment of a national body and the holding of biennial conferences.

CASE's current projects are as follows:

- Research to quantify the value that editors add to information: CASE is liaising with the postgraduate school of publishing at Monash, which has obtained a small grant to begin looking at this.

- Guidelines for editing theses and other work submitted for academic credit: A CASE representative (me) has met representatives from the Council of Deans and Directors of Graduate Studies, the peak body for 40 universities in Australia and New Zealand. The development of guidelines based on *Australian Standards for Editing Practice* is on the agenda for their next meeting. In the meantime, the policy drawn up by CASE and adopted by all the societies is recommended.
- An investigation into professional indemnity insurance for editors.
- A campaign to get editors listed as a category in the Yellow Pages.
- The construction of a CASE website.
- **An accreditation system:** The Accreditation Working Group has prepared a Draft Report, which members will discuss at workshops in each state and territory. The **Victorian workshop** is on **25 October**, and there will be a report in the next newsletter.
- A national promotions strategy: The Promotions Working Group, convened by Renée Otmar, is preparing a strategy to promote editors and the need for editing.
- A national body. The National Models Working Group, convened by Karen Disney, SA, is examining the possible forms that such an organisation might take.
- Biennial national conferences. Victoria will offer to host the conference in 2005, which is our 35th anniversary year.

Mini professional development sessions

by Donna Williams

I enjoyed the national conference for its rich menu of mini professional development sessions. The problem was choice! I attended several sessions over the two days. Some were very practical and hands-on like Max McMaster's 'How to assess an index'. Others took a personal approach to the problems of being a sole trader or freelancer. Others raised issues – such as the degree of editorial intervention – in a very entertaining way. I was immensely grateful to the presenters who shared their experiences and knowledge. Some sessions were too good, too entertaining for taking notes. So here's a brief summary of three sessions.

Editing for magazines

Robert Nichols came from the Australian War Memorial and Ffion Murphy from the Australian Public Intellectual (API) Network. Both edit magazines that invite contributions

from the general public. Robert talked about the problems of pieces that need both structural and stylistic work, and the philosophical issues that raises. Editorial intervention can result in 'unjustifiable reinterpretation' and also the misrepresentation of the author.

Ffion talked about the API's initiative, the *Journal of Australian Studies Review of Books*, to which interested people, not necessarily academics or experts, can contribute articles. While this opens up discourse and knowledge, the Review's editors also have the problem of reviewers as 'unknown quantities'.

This presentation gave me something more useful than editorial tips: it made me think about where I stand as an editor, about what writing is and who it's for, and about the assumptions that we make so easily.

continued on page 6

CASE National Conference Report

By Kerry Biram

Kerry's report in bulleted point form highlights three sessions she particularly enjoyed.

Why is the *Australian Style Manual* different?

Presenter: Loma Snooks – who runs her own editorial consultancy, Snooks & Co. – Loma was involved in producing the sixth edition of the *Style Manual*.

- The sixth edition, published in 2002, is different because so much had changed in publishing since the previous edition of 1994. Loma described how the content of the sixth edition responded to these changes in the publishing landscape, and the impacts on writing and editing practices and standards.
- There is an increasing trend to outsource much of the work involved in publishing.
- NEW: Part 1 – Planning the communication – important because now many more people are trying to publish, and lack of planning of projects is one of the major stumbling blocks of effective publishing.
- It took two years to produce; drafts were reviewed eight times.
- Eleven chapters are either entirely new or have 20% or more new material.
- It was designed to be accessed in a less-linear manner – recognising that readers search for specific information more often than reading sequentially through the book, or through chapters.
- Widespread access to the Internet makes screen-based publishing an increasingly effective option.
- It gives guidance on many aspects of electronic publishing, especially navigation and design.
- Recommendations are applied to a wider context (Aust., UK, US), as much publishing is for global readership.

Repurposing texts – morphing for other media

Presenters: Cathy Gray (freelance editor working in both print and electronic media. Formerly Managing Editor for the Australian Consumers' Association; has been a member of the Standards Working Group for the Council of Australian Societies of Editors). **Alison White** (Graphic designer with 14 years experience in corporate and technical publishing; particular expertise in single-source, multi-platform publishing).

- Traditional publishing process took a manuscript, brought it to a publishing source (e.g. Quark, InDesign), and resulted in a finished book. In some cases it was then re-edited for web publication or some other medium. Much is now produced which will be published in a number of different formats or media.
- Single-source publishing involves setting up content and its design in such a way that the same material can be used to create different kinds of published output in a very

streamlined process; for example, a book and a website, or a full-print edition with a separate brochure-style summary, or multiple localised versions of global materials.

- Single-sourcing is ideal if a large amount of complex information needs to be published both in print and online.
- Programs such as Adobe Framemaker, with specific third-party plugins such as Mif2Go or WebWorks Publisher, are used; the editor can edit and design ONCE, then output almost instantaneously in any one of several formats, e.g. book, website, special purpose or online PDF. If multi-purposing is considered desirable, this is the process ...
- Set-up involves analysing and confirming the structure and internal relationships of the content, identifying the requirements of print and web formats, and creating templates and conversion filters so that the design is optimised for each.
- The time spent setting up the content – which can be considerable – is ultimately saved by streamlining the output process. Eliminating duplication also reduces the potential for error, with corrections or updates done only once, in the source document, rather than in a Quark Xpress file and in HTML, for example.
- There are editorial challenges:
 - thinking about more than one medium at the one time;
 - handling client input and review can be more complex;
 - staying disciplined about styles and tagging.
- There are design challenges:
 - staying disciplined about tagging;
 - striking the balance between meeting clients' (and editor's) needs, and working within the constraints of the processes and outputs.

Introduction to electronic editing

Presenter: Paul Bennett – Paul is the Publishing Manager of a Queensland government agency. He ran a demonstration workshop aimed at editors with little experience of editing on screen, or with bad experiences of editing on screen. He produced a number of checklists – hard copy handouts and files on give-away disks – detailing most of the procedures he outlined.

Advantages of editing on screen

- It results in clean files without unnecessary formatting, ready for compositor.
- The editor can send MS versions by email.

File management

- A checklist to manage files – how to name, arrange and sort files to avoid mix-ups like editing the wrong file, or sending an un-edited version off for typesetting.
- How to keep a record of changes to print-ready files – he provided a simple pro-forma table to be used to maintain this information for a publication after it reaches the 'accepted' point.

continued on page 5

CASE history and operations

by Renée Otmar

Renée Otmar explained the beginnings of CASE and its development over the past five years. Several principles underpin CASE's current structure and operation, including the following.

- CASE is a *mechanism* for national cooperation rather than a national organisation; it is a 'council of delegates' rather than a representative body with power of its own.
- Proposals are developed at CASE meetings by consensus, not by majority vote.
- The costs of agreed national activities are met by all the societies (except the NT, until its organisational structure is formalised) on a pro rata basis, with proportions determined according to the membership income of each society. For example, as at December 2002, Victoria's allocation was 23.5 per cent.
- For information about CASE's structure and operation, see our website for the document CASE Structure and Operation, April 2003.

To conference Victoria, to conference!

Renée raised the issue of the next CASE conference, and said that several suggestions had been made, locally and

interstate, that our Society put in a proposal to CASE to host the conference in 2005. She pointed out that there are many good reasons our Society should host the conference, but best of all, it would be a fantastic way to mobilise our members and to showcase the skills and talents of Victoria's fine editors.

To help celebrate its coming of age, Tasmania has offered to host a CASE conference in 2007, the year its Society turns 21. Renée said it would seem rather fitting to have Victoria host the conference in 2005, the year our Society turns 35.

Will you help?

Renée called for a show of support for the idea and for volunteers from all our members – (in fact, four volunteered on the night of our October dinner meeting). If you would like our Society to host a CASE conference in 2005, please telephone or email Renée (9372 5868, email <office@otmarmiller.com.au>) by the end of October. If you have ideas, skills or contacts that would assist in the organising or, better still, if you would like to be part of the dynamic group which has already volunteered to help organise and run the event, let Renée know at the same time.

continued from page 4

CASE National Conference Report

RUFFing

- **R**emoving **U**nwanted **F**ormatting (cleaning up electronic files) – he produced a 'Complete guide to RUFFing', using his RUF checklist.
- A basic 'search-and-replace' checklist is helpful: changing simple punctuation, spacing, spelling, tabs, and returns to the preferred format, usually to be done before switching 'track changes' on (i.e., the author doesn't usually need to be shown this level of editing).

Unofficial 'comments'

- Using a garish style called 'Query' (large, bold, coloured). Type query in that style, and the author can't fail to see it.
- There is a disadvantage that it's easy for it to be returned to Normal style, and subsequently appear in the final printed file.

Comments

- All on-screen editors should make the time to become familiar with the Comments function.
- He produced a simple procedure for how to work with on-screen edits, and handling editorial or design queries using MS Word's Comments feature.
- Some authors may be unfamiliar with them, but it's worth a little time to sit with the author (over the phone

if necessary) and teach them how to handle comments, then the process will be much easier for everyone.

- He produced a document: 'How to operate Comments and editing on screen', which you could email to authors to guide them through the process.
- You have to switch them ON to make Comments.
- Advantages:
 - there are no lost notes; everything is visible until it's been resolved;
 - the author doesn't have to key in an idea the editor has suggested, that they have accepted;
 - the editor doesn't have to key in handwritten author's suggestions.

Tracking changes

- Working with authors to accept and reject tracked changes.
- An editor can edit so that all the standard search-and-replaces are done in black (invisibly) so authors aren't scared off by 'overkill'.
- Then turn Track Changes on, and do the principal part of the editing.

The Society of Editors (Victoria) Inc. presents

Quotations and Negotiations

The Freelance Workshop

Sally Woollett and Renée Otmar

Saturday, 29 November, 10.00 a.m. to 4 p.m.

CAE, Room 427, Level 4, 253 Flinders Lane, Melbourne

Does the idea of submitting a quote make you shudder? Have you ever worked for half of your normal rate because you couldn't tell the publisher that their manuscript needed more than just a 'light edit'? Have you ever had to negotiate payment for work of a type you hadn't encountered before? If you answered 'yes' to any of these questions, then this course is for you. Renée Otmar and Sally Woollett share their freelance experiences in difficult situations such as these. They explore how a proactive approach, good communication skills and a good dose of assertiveness can avert many of these problems.

What we cover

- the importance of good communication
- 'teasing' out the real brief before you quote
- editorial reviews
- differences between quotes, estimates and set fees
- preparing quotes and estimates
- negotiating payment
- time management and scheduling
- anticipating problems and changes to the brief
- payment terms.

Who should attend

Freelance:

- old
- new
- thinking about it

In-house:

- coordinating/managing editors
- production coordinators

Anyone who negotiates payment for editorial projects

This popular workshop is a regular feature on the Society of Editors professional development calendar.

The Freelance Workshop is a joint initiative of Renée Otmar and Sally Woollett. Sally runs a successful freelance editing business and is a past Freelance Affairs representative of the Society. Renée is Immediate Past President and an Honorary Life Member of the Society, and the CASE delegate for Victoria. Both have extensive experience as in-house and freelance editors. Between them they have worked on around 300 freelance projects.

Cost (inc GST): \$130 for members (Society of Editors, ASTC and Society of Indexers) and \$170 for non-members.

Please book with Marta Veroni <bohemia@melbpc.org.au> by **Friday, 14 November 2003**.

continued from page 3

Mini professional development sessions

Online publishing

Jean Hollis Weber is a writer, editor and self-publisher, with a special interest and expertise in online publishing. She used her personal experiences to talk about the difficulties of setting up a website, marketing yourself and doing business when it's just you. Her recount of setting up an online credit card facility was very interesting. If you are a small trader, a merchant account is prohibitively expensive. Jean found that there are cheaper online services that process credit sales for people like her (and lots of us as well!).

Crash course in indexing

Max McMaster went step-by-step through how to assess an index, from the telltale signs of weaknesses and how to cross-reference between index and text and back. Assessing an index should be quick – ten minutes – and can save time and work at the editing stage. Max gave his very large and enthusiastic audience plenty of hands-on practice and examples to take away.

If the next CASE conference is Melbourne in 2005, I urge people to go along. You will learn a lot, have fun, and realise that you are not alone!

Freelance Register 2004

APPLICATIONS NOW OPEN Applications close Friday 28 November 2003

Applications are now open for the 2004 *Freelance Register*. You must be a financial full member of the Society for 2003–2004 to be eligible for a listing.

Please note: Freelancers with an entry in the 2003 *Freelance Register* will not be automatically included in the 2004 *Register*. It is your responsibility to reapply each year.

Distribution

We will be printing 1000 copies of the *Register* for distribution to the book publishing industry, corporations, government departments, and community organisations. The *Register* is also published on the Society of Editors (Vic.) website.

Fee

The fee for an entry in the *Register* will be \$60 (including GST). This fee covers production and printing costs. The Society meets the distribution costs.

Payment

Send a cheque for \$60, payable to the Society of Editors (Vic) Inc. to: **Freelance Register, The Society of Editors, 3/241 Punt Road, Richmond 3121.**

Proofing your copy

You will be emailed a PDF file of your page in the 2004 Register to proofread and return by email.

Keep a copy of your original entry so that you can proof against it. Additions to original text will not be accepted as proofreading. Proofreading will take place between 1 and 14 January 2004. If you are unavailable between these dates, note this when you send in your entry **and do so by 14 November**. You will then receive your copy to proofread in December 2003. Alternatively, arrange for someone to proofread your copy for you.

HOW TO APPLY

1 Updated entries

Please photocopy your entry in the 2003 *Register* and update your contact information and/or professional details by annotating your entry clearly in red pen. If there are no changes, simply send a photocopy marked 'no changes'.

Send your update together with payment. If you make significant changes to your entry, email the new text to Kirsten Slifirski at <thegirls@labyrinth.net.au>.

2 New entries

Supply your contact information and professional details, following exactly the headings given here under *Contact information* and *Professional details*. You may wish to look at a 2003 *Freelance Register* for guidance.

Note:

'Areas of interest' and 'Areas of expertise' are separate items for the purposes of indexing.

The word limit for professional details is 180.

Send your entry as a Word document. If you use a different application, save the file as text-only. Email your entry to Kirsten Slifirski at <thegirls@labyrinth.net.au>. Send a hard copy, together with payment, to the address listed here.

Contact information

Name Fax
Address Email
Telephone www homepage
Mobile ABN

Do you freelance full- or part-time?

Professional details

Summary of services provided

In-house experience

Freelance experience

Examples of projects you have worked on and your role in them (you may wish to subdivide this section into areas such as project management, editing, on screen, writing and proofreading. Many publishers find this breakdown useful when choosing a freelance editor for a particular project).

Qualifications, formal and other; relevant awards

Areas of expertise

Areas of interest

Relevant membership

Computer/s used (Windows or Macintosh)

Main software used (note versions)

Australian Society of Indexers Victoria Christmas Celebration

Date: Tuesday, 9 December 2003

Time: 7 p.m. for 7.30 p.m. dinner

Place: King & I Thai Restaurant, 613 Whitehorse Road, Mont Albert, near the Whitehorse and Union Roads intersection. Parking is available in Union Road or behind the Whitehorse

Road shops. The 109 tram passes outside the front door. The Society of Indexers will provide alcoholic and non-alcoholic beverages as a Christmas bonus to all attendees.

For all further details and to RSVP, contact Ann Philpott on 9830 0494 or email her at <annp@mydesk.net.au> by **Friday, 5 December**, and state whether you would like the regular or vegetarian menu. Please bring **cash** on the night, not cheques or credit cards, and pay the Treasurer when you arrive.

ABOUT US

Dell Macneil

Freelance editor



Dell Macneil completed a GradDipEdPub at RMIT in 1993. Since then she has worked as an editor of secondary and tertiary educational textbooks, primarily on a freelance basis, for organisations such as Deakin University, Eastern House, Macmillan Education Australia and Thomson Learning.

She can trace her interest in language back to her middle primary school years in the 1950s. On one occasion, she was so keen to answer the headmaster's questions on 'analysis and parsing' that she was banished from the classroom until the end of the lesson.

Her interest in language led eventually to a number of university degrees and diplomas focusing particularly on language studies and research; and also to work as an English as a Second Language teacher, researcher, writer, materials developer and editor.

Dell is also the mother of three daughters who are now on the threshold of their own careers. On weekends, she manages to fit in an hour or two of 'Gentle Tennis' with a group who enjoy tennis but do not take it too seriously. She would like to start a similar group for editors on weekdays. (See page 2.)

What's the best thing about your job?

Much of my recent editing experience has been with accounting and mathematics textbooks. I am happy with this work because it allows me to combine two disparate subjects that I enjoyed at school: language and mathematics.

What's the worst thing about your job?

The very long hours of exacting sedentary work that are often required to meet publishing deadlines are not conducive to good health, and can lead to the neglect of other aspects of life.

What's the best thing about being an editor?

Working independently while also being part of a system of professional people who value quality and high standards.

What was your first editing job?

In about 1990 I edited an English in the Workplace manual for Adult Migrant Education Services Victoria. At that stage, I didn't really understand what editing was, but I enjoyed the combination of editing, design and layout work in PageMaker.

How did you become an editor?

My previous studies and initial publishing experience in Adult Migrant Education helped me to be accepted into the RMIT editing and publishing course. I was then able to gain a casual editing role at Deakin University. An old school friend, Frances Wade, who had been working as an editor for many years and

whom I met again at a school reunion, also gave me guidance in finding freelance editing work.

What are the essential qualities of being a good editor?

No doubt these are many and varied, but I would include:

- an excellent knowledge of words and the rules of language
- the willingness and discipline to act as the author's first reader, giving guidance in such a way as to improve the quality, accuracy and presentation of what *the author* wishes to communicate
- patience and persistence in looking for errors and inconsistencies; and tact when discussing these with authors, always remembering that we all can make errors when our focus is on the creative aspect of writing
- a good understanding of the design phase of publication in order to communicate effectively with the design team.

What's the most rewarding job you have ever done?

During my year as an inhouse editor for Macmillan Education Australia I was responsible for coordinating about ten accounting, mathematics and science textbooks, disks and CDs, while also editing and proofreading some of them. This was extremely demanding, but I also learnt a lot about the editing and publishing process.

What's the most tedious job you have ever done?

Probably the most tedious job was editing a mathematics textbook, where the process chosen by the publisher meant editing the text on disk while integrating thousands of small illustrations that were scattered as hard copy almost randomly throughout a related textbook that had been modified by the authors.

Which word would you never spell incorrectly again?

In my first year as a teacher the students in my HSC English class corrected me when I wrote 'maintainance' on the board.

Which mistake will you never make again?

In my first editing job I virtually rewrote a lot of the author's report. Although the author was grateful, I now realise this is not the editor's role.

Do you prefer to edit on paper or on screen?

Generally I prefer the efficiency of editing on screen. However, it depends on the nature of the text. Mathematics textbooks are less suited to on-screen editing than accounting textbooks which have numerous complex tables that are much easier to modify on screen than to mark up for corrections and changes on paper.

What advice would you give to editing students?

- Pay attention to the foundations of the craft of editing.
- The nature of publishing means that editing can be a competitive profession.
- For most editing work, meeting tight deadlines has high priority.

What book would you most like to have edited?

A B Facey's *A Fortunate Life*. I have never aspired to edit literary texts. However, it would be a privilege to help prepare a work like this for publication. Being acknowledged on the imprint page as the editor would also be a bonus.

ABOUT US

Susan Keogh

Editorial Manager,
Cambridge University Press



Susan has worked in publishing since she began as typist/receptionist at Melbourne University Press a week after handing in the last essay for her BA – and that was more than 15 years ago. She lasted for ten years, three months and 20 days at Melbourne University Press – or five Directors and two trips to the Frankfurt Book Fair.

It was then five years, three months and 21 days at Lonely Planet (or one relocation, four company restructures and one trip to BookExpo America) before she moved to Cambridge University Press as Editorial Manager, and for the first time in her life, found herself working in a non-Australian-owned company. Along the way she's clocked up seven and a half years on the Soc Eds committee, about the same length of time on APA committees (Copyright and Training) and spoken at many and various publishing-related courses and functions. These days you'll most likely encounter her taking money from people as they arrive at Soc Eds functions.

What's the best thing about your job?

It sounds a bit corny, but you do get a warm inner glow when working on (some) academic books that you're really adding to the sum of human knowledge and creating something that will do good in the world. And I think I'll be able to walk to the beach at lunchtimes in summer from here.

What's the worst thing about your job?

Probably finding errors when it's too late to fix them; not having the budgets to make every book as spectacular as you'd like to.

What's the best thing about being an editor?

Working with creative people (particularly authors) and having a part in the creation of a beautiful thing that will amuse, entertain or simply enrich the lives of those who encounter it.

How did you become an editor?

I lied about my height. (If you haven't heard this story, then you'll just have to ask me at a Soc Eds meeting.)

What was your first editing job?

In high school when I 'edited' the Victorian Junior Girls Chess League annual handbook. When I started at MUP, I edited two

books while working on the front desk: the first of those was a biography of the Australian-born poet and writer Frederic Manning, best known (and that's not by many people) for a book he wrote about his experiences in the British Army in World War I. It was one of those books that we thought would hit two markets; as inevitably happens, it hit neither (Australians weren't interested in him because he didn't write about the Australian experience; the Brits weren't much interested because he was an Australian). Not understanding the implications of late changes to proofs, I caused a line to go missing at final pages ... (for you youngsters out there, this was in the days of things called bromides).

What are the essential qualities of being a good editor?

The ability to touch type; clear hand-writing; an obsessive personality. You need to like authors (as opposed to books or reading or writing) and have good people skills. Good spelling and grammar skills go without saying; a good memory helps you a lot.

What's the most rewarding job you've ever done?

Production editor – CSIRO: *The Insects of Australia* (2nd ed, 1991). It took a year of my life, was the thing that finally caused me to start wearing glasses – but it was an amazing project. Seventy-two authors (some of whom died during production); 1,172 pages, 710 figures, and somewhere between 670,000 and 750,000 words. (And I should give a special mention to the editor who typeset it: Sally Paxton.) Truly a life-changing book.

What's the most tedious job you've ever done?

There was one day when I deleted 2,056 full points from a table of astronomical objects ... but with two hours sleep the night before and in a highly emotional state it was oddly soothing. I've been enraged, frustrated, frantic over deadlines ... but never actually bored by editing.

Which word will you never spell incorrectly again?

I'll jinx myself if I nominate one.

Which mistake will you never make again?

There's two that I obsessively guard against – but the jinx factor precludes my mentioning them.

Do you prefer to edit on hard copy or on screen?

Hard copy.

What advice would you give to editing students?

They should learn to touch type and develop crystal clear hand-writing. And they should probably find a job (in real estate? financial planning?) that will earn them enough money to retire at 40 and take up editing as a hobby to earn them a bit of pocket money.

What book would you most like to have edited?

Not so much edited but published; Thornton McCamish's *Concrete Eden* – which I believe is still unpublished. Anyone interested in this work is welcome to contact me for further details.

On the Web

The British Library: Treasures

<http://www.bl.uk/collections/treasures.html>

The British Library is gradually digitising its most important literary treasures, including the Magna Carta and the Gutenberg Bible, and making them available on the Web (so you don't feel quite so bad about not being able to afford to fly to England!)

Perhaps more remarkable is their Turning the Pages project (<http://www.bl.uk/collections/treasures/digitisation.html>) which allows you to use your mouse to turn the virtual pages of such works as Da Vinci's notebook and the Lindisfarne Gospels (requires the free Shockwave plugin). You can also use a virtual magnifying glass to view the pages in detail and, for Da Vinci's notebook, you can even reverse the text so you can read his 'mirror writing'. Each are accompanied by detailed notes describing the contents of the pages. A marvellous use of Web technology to bring the treasures of the world to the public.

The Bulwer-Lytton Fiction Contest

<http://www.bulwer-lytton.com/>

At the other end of the spectrum, this website hosts a frivolous but popular annual competition to write an opening sentence for the worst possible novel. The contest is named after Edward Bulwer-Lytton who penned that famous opening line: 'It was a dark and stormy night; the rain fell in torrents – except at occasional intervals, when it was checked by a violent gust of wind which swept up the streets (for it is in London that our scene lies), rattling along the housetops, and fiercely agitating the scanty flame of the lamps that struggled against the darkness'.

The winner of the first contest in 1983, Gail Cain, produced this one: 'The camel died quite suddenly on the second day, and Selena fretted sulkily and, buffing her already impeccable nails – not for the first time since the journey began – pondered snidely if this would dissolve into a vignette of minor inconveniences like all the other holidays spent with Basil' – the first of many other such beauties to be found on this website.

*Contributions to this column are welcome!
Please email <lanwang@wovenwords.com.au>.*

Handy hints for the editorial computer

Save time with macros in Word

Macros are small programming scripts which you can use to automate Word. They are particularly useful for applying standard global editing corrections with a keyboard shortcut or one click of a button.

First, decide what global corrections you always perform on manuscripts, such as removing double spaces, removing double paragraph markers, removing multiple tab marks, or even replacing instances of 'color' with 'colour' – the list could be extensive or brief, depending on your needs. Remember that you may need to perform some of these global replacements (such as removing double spaces) several times in order to really get rid of them.

With your list of corrections/actions in hand, perform the following steps:

- 1 Open a test document containing some text (it doesn't matter what text).
- 2 Select the menu item Tools | Macro | Record New Macro...
- 3 This will bring up a little dialogue box where you can give your macro a relevant name (no spaces) and assign the macro to a keyboard shortcut and/or as a button on the toolbar.
- 4 Click OK and a small menu bar appears which allows you to stop or pause the recording.
- 5 Now all you have to do is to actually perform the actions you require (using Edit | Replace... or whatever other function you wish to use) and click on the stop button when you have finished.
- 6 If you have created a keyboard shortcut or a toolbar button for your macro, then you can use these to call up the macro to perform your corrections. Otherwise, you can go to the menu item Tools | Macro | Macros... where you can click on the name of your macro and choose 'Run'.

Note that you should be very careful when choosing what to include in the global corrections as, if you are not careful, you could ruin a manuscript – it is best to try out your changes on a test document before you use it in your work.

If you have any tips of your own that you would like to pass on, please email <lanwang@wovenwords.com.au>.

SfEP Directory is now available

The SfEP Directory is the most efficient, quickest and easiest way to find the editorial professional you need.

Companies that use freelance editorial services can obtain a FREE copy of the Directory from: SfEP, Riverbank House, 1 Putney Bridge Approach, London SW6 3JD (tel: 020 7736 3278; email <admin@sfep.org.uk>). Other organisations and individuals should send a cheque for £15 (£18 for

overseas orders). Order a copy of the 2004 Directory and new editions will automatically be sent to you in future.

Further information about the United Kingdom Society for Editors and Proofreaders can be found at <www.sfep.org.uk> where you can also access an electronic version of the Directory, which is fully searchable and regularly updated.

The Society of Editors (Victoria) Inc.

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ABN 92 015 006 730

<http://www.socedvic.org/>

Membership renewal 2003–2004

Membership of the Society of Editors (Victoria) Inc. is open to anyone interested in the Society's aims.

Full membership is open to anyone with qualifications in editing and publishing recognised by the Society and one year's full-time experience in industry, or two years' full-time experience in industry if you do not have a relevant editing and publishing qualification. Those applying for full membership need to provide details of two referees. (Full members are able to vote at the Annual General Meeting, hold office on the committee and have an entry in the *Freelance Register*.)

Associate membership is open to anyone with an interest in the publishing and associated industries and the Society's aims generally.

Distant membership is available in either of the above categories if you live more than 50 kilometres from the Melbourne GPO.

Membership fees are due and payable on 1 July each year. Existing members who have not renewed their subscriptions by 1 October are deemed to have resigned.

To renew your membership for 2003–2004, fill in Part A of this form and also Part B if your details have changed.

Part A

Name _____

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Category of membership (see above) (All fees include GST)

- | | | | |
|------------------------------------|------|--|---------|
| <input type="checkbox"/> Full | \$66 | <input type="checkbox"/> Full (distant) | \$38.50 |
| <input type="checkbox"/> Associate | \$66 | <input type="checkbox"/> Associate (distant) | \$38.50 |

I enclose a cheque for \$ _____ Name on cheque _____

Signed _____ Date _____

Part B

Current employment

1. Are you currently working as an editor? Yes No

2. If yes, state whether this work is:

- Freelance Type of work _____
- In-house Employer _____

For a new member application form, go to the Society's website <http://www.socedvic.org/>

Dates for your diary

November meeting

Wednesday, 12 November 2003

Freelance Register 2004

Applications close Friday, 28 November 2003

Our Christmas party

Wednesday, 3 December 2003



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Membership of the Society is open to anyone engaged professionally in any
aspect of editing for publication, or who has had such experience in the
past. Associate membership is open to anyone interested in the Society's
activities. Associate members may not vote or hold office in the Society.

Membership application/renewal forms are available from the Secretary, the
Membership Secretary or the Society's website: www.socedvic.org

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Full membership \$66
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